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On the Cover—
JUNE BROOKS *who appeared recently in Florida Nite Spots.*

To the Right—
GRACE THOMAS
—Iris, Paris

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The Seeker Finds

by **ATHOLIE BAYS**

TELEVISION is here! Across the horizon of the dance world, there has dawned a new day. A day of challenge, but a day that brings opportunity to you, the individual dance teacher—opportunity possible even beyond your imagination for, as Mr. Thomas Hutchinson, Manager of the Television Department of National Broadcasting Company says, "Television will do for dancing what radio has done for speech."

Has the going been a little difficult? Has it been down right hard? Have you been discouraged because you couldn't show Broadway? Have you watched that eager student, and wondered where he would find his stage? Are you young, bubbling over with new ideas looking for release? Have you thought you were getting a little old, and that opportunity had passed you by?

There may be coming to your very door all the things you have hoped for, the chance you thought you were never going to have. If you could spend an hour with Mr. Hutchinson as I did, you would *know* that television is bringing to the dance world, its first great opportunity. The universal language, the dance, is coming into its own.

Fortunately, for the dance teacher as well as for the professional student, television is still in the experimental stage. This means that while still being operated under an experimental license, no television program can be sold to a sponsor. This of itself may bring opportunities that might not be available later when programs are subsidized by advertisers who demand established names.

MR. AND MRS. ALBERT BUTLER, *demonstrating for Television* —*William Haussler*

How about established names in radio now? Where were some of them ten, or even five years ago? "Within the next five years, dancing will become more a part of the consciousness of the people, than it has been since its first beginnings." This from Mr. Hutchinson, who has pioneered thru radio's first days, has played Broadway himself (only in minor parts, he insists) has written and sold a Broadway hit. A man who knows all the heartaches as well as the thrill of success.

When I left his office I could scarcely wait to tell every dance teacher and every dance student: "If you have what television takes—work, work, work, as if thousands of unseen eyes were watching you on a television screen. Keep your goal before you every second of your waking hours. Be glad if you dream about it. You must earn the right and if you do television will one way or another bring your opportunity to you.

What does television take? Television's greatest value lies in its humanization. It releases speech and action, just as human beings are releasing them. It is honest; you see what happens. There are no re-takes, no cut-outs, no breaks; once you start the picture in motion, the television screen reflects exactly what you do and how you do it. You may rehearse for weeks, but once you are before those swinging cameras there are no excuses, no one to blame but yourself for the success or failure of your performance.

If you make a mistake or miss a beat—well, that's human. If you have what television takes — that intangible thing which says you belong in television you turn your mistake into audience value. You make them love you for your humanness. If you are not a real person, if you do not love your work for its own sake better than you do publicity and applause, if the perfection of your art does not mean more to you than self aggrandizement, then you are *not ready*. Television cameras are as ruthless as age.

Unimpeachable technique, imagination, human interest, personality, all the things that creative art plus gracious living, plus experience, bring to life are the television values.

Television demands everything that radio does—everything that the motion picture does—everything that the stage does—and then it seems, to vision and magnify all its demands challenging everything that you are as a coordinated human being. It seems to release the inner creativeness, the real person just as it releases in naked simplicity everything that is fine and beautiful in an art, that is perfected thru impeccable technique. This is the television that will offer the dance world its opportunity.

Yes, it is more easily talked about than achieved but already dance programs are a part of the regular schedule. Hanya Holm and the Mordkin Ballet programs given in the New York studios brought fine response. The technique of two such entirely different presentations of the dance were especially noticed by television audiences. Many letters came into the studio asking for showings of different types of dancing. "I realize now how much television can help me to choose the kind of dancing I wish to specialize in. . . . " " . . . I enjoyed the Modern Dance; I thought the Ballet beautiful, but what about Tap? . . . " are some of the expressions.

Albert and Josephine Butler gave a dance lesson recently over television, choosing the Rumba for their demonstration. They illustrated step by step the movements of the dance, and then close-ups of feet, hips, and shoulders flashed on the television screen. The Butlers were enthusiastically received, proving beyond question of a doubt dance instruction's place in television.

Every dance program that has been presented over television has stimulated interest in dancing. Every attempt to teach dancing through this medium has had an immediate echo in the dance studios of every town where television perception is available. "I saw some steps the other evening on my television set, but I could not keep up with them. Before I could pick up the step I lost they were doing another one. Can I learn that dance in your studio?" "I have watched some dancing on my television set, and I would like to learn that dance. Can you teach it to me?" "We haven't danced for years but we have been seeing dance lessons by television. They seemed to be people like ourselves, and we thought we would like to join a class. Have you a class in your studio that you think we might fit into?" These are practical examples of what television is already doing for the dance teacher.

Television brings great challenge. The public becoming more and more dance

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DICK BARSTOW

Here's How

A few hints on successful dance building from a successful performer.

by **BETTY CARUE**

BEING natural, just yourself, is probably the hardest thing to do on the stage, according to Dick Barstow, who, after nineteen years of trouping with his sister as the team of Dick and Edith Barstow, has just emerged as a soloist doing "singles" in smart spots.

"When I recently made my debut as a 'single' at Radio City Music Hall, after my sister had left our act for marriage," he says, "I practiced three weeks to get in and out of a tail coat so that it would look perfectly natural. The scene was the interior of a boat cabin and during the course of the dance I had to take off my robe, put on my coat, collar, tie, gloves, hat, etc., as nonchalantly as if I were in the privacy of my own room. It wasn't easy.

"I believe that the three most important points toward becoming a dancing success are:

"(1) Being natural.
"(2) Creating a style that is original.
"(3) The ability to feel and believe in what you are doing.

"The first, in my opinion, is undoubtedly the hardest—and the most important. I have been asked countless times how it is possible to do the same pantomime night after night and still get it across without it becoming stereotyped. The answer is (if you can manage it): *be natural!"*

Dick Barstow also holds that the days of straight dancing one, two, three choruses have passed and the successful performer must have a reason for his *entre-chats*. "Fred Astaire and Ginger Rogers, the Hartmans, Betty Bruce, Eleanor Powell, Buddy Ebsen and many others are examples of stars who always have a reason for their dances and tell their ideas in dance form," he says.

"Would you like to know how I work in creating a routine with pantomime?" he asked. And we thought you would.

"The first thing I do is get a practical, salable idea. This can be done from phonograph records, music titles or, if one is especially creative, just from dancing and creating a channel for the ideas to come through. Next, write down a number of pantomime 'pieces of business' that run into story form. When you have done this, you listen to your music and try to picture the story unwinding to the music. Certain strains in the music should suggest steps. For instance, I just completed a number for a young brother and sister team which we called 'The Explorers.' I used Raymond Scott's number, *Dinner Music for Hungry Cannibals,* as the unusual rhythms appealed to me. The first strain suggested early morning in the jungle and the couple consequently start out to explore. The next strain suggested that they were getting farther away from camp and they begin to hear the faint beat of drums from a savage tribe, and before they know it they are caught in the very midst of the Zulu group. Certain drum effects brought out running, creeping, etc.

"After you have your story in mind, the next thing to do is to fit it with the steps. This is quite a job, as the steps must not kill the story you are trying to tell. If you are supposed to be climbing a mountain, your steps must *look* like you are actually climbing and also have a new interesting rhythm or movement that is appealing to the eye and ear. Often at this point, a dancer will start to over act and either forget about his rhythms or tap movements or forget about his pantomime and just dance his rhythm steps. The point is, to do both rhythm and pantomime at the same time, but still *be natural!*

"A dancer should always remember when doing a number to try to imagine that it never happened before and that this appearance is an entirely new experience in his life. Otherwise it will look just like a routine and miss the spontaneity that is necessary to success. The late Vernon Castle had the supreme gift of being spontaneous and making his audience feel that he was living his dance."

Dick Barstow paused here to chuckle over the experience of a girl pupil for whom he set a Jack-in-the-Box routine. While the pupil was learning the number she had an expression of wonder and inquisitiveness in the place where she was supposed to come upon a mystery box in the attic which, when opened, to the last beat of the music, turned out to be a Jack-in-the-box. But as she got to know the number thoroughly she lost the expression and began to convey to the audience, by her manner, that she wasn't going to be fooled, she *knew* there was a Jack in the box! Naturally the number was a failure until she was able to make the audience feel that she was actually seeing the Jack for the first time when the box flew open.

Style is something quite separate and apart from any story idea that might be portrayed, for no two dancers would do a number exactly alike. Out of dozens of dancers we remember each for some little mannerism or definite style such as the way they use their hands, their elevation, certain twists of the head, a certain way of doing turns, arm movements, etc.

"Try looking at yourself in the mirror," counsels Barstow, "and find your best points and work on them. You may have a certain way of rolling your eyes or of holding your body rigid and moving your feet very fast or of not over-stressing your arm movements. Just work on some point that is *you,* but, again, be natural—don't copy someone you have seen.

"It is also important to choose ideas that fit your own personality. If you are small and blonde, you certainly wouldn't want to be trying to do an exotic number! One time, with a group of tall dancers with unusually long arms, I set a routine called 'Hicks in the Big City' (music: *The Happy Farmer*). Although these were able dancers and had many years of ballet training to put the idea across, the build of these dancers suggested the routine.

"To *feel* what you are doing and be confident that it is good, is also of vital

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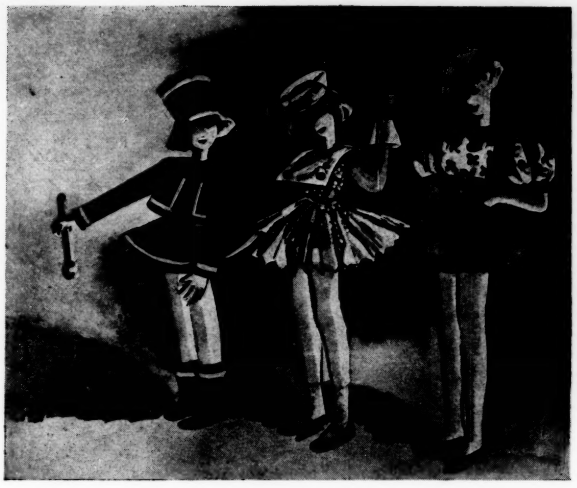
Look to the Future

Foundation is Most Important to Pupils

by **SOPHIE WETHERELL REED**



Editor's Note: This is the text of a paper prepared at the request of, and read before, the American Society of Teachers of Dancing during their annual convention in New York August 14 *to* 19. *The assignment of such papers to be read at the annual convention is a part of the educational program which is a feature of this society's activities.*

THE TEACHING of dancing to small children should be both a recreational and educational project: recreational in that it is enjoyable, pupils should feel that it is fun to dance (and this cannot be if the whole object of the lesson is technical or if the pupils are improperly graded); and educational from the point of view of the layman as well as that of the professional, scientific teacher.

From the layman's point of view the child should gain balance, poise, coordination, rhythm and have a beautiful personality in a beautiful, graceful body. That should be our aim for the general run of pupils. We cannot always accomplish this but so much can be done even for the most un (dis) graceful child that we should constantly have in mind these things that the ordinary person notices. So often we hear the remark, "Mary is different from her companions. . . . I think her dancing helps her." Teachers should bear in mind that this kind of endorsement for our profession will net us more than if we try to make professionals out of those who can never be professionals. We ought to know that only the smallest percentage of our pupils will be successful professionals so, at least until the child is grown, let us look at our teaching results from the layman's point of view. Let us not become so interested in the technical progress of our younger pupils that we lose sight of the fun and personality angle completely . . . on the other hand let us not have so much fun that our charges progress technically not at all.

I am beginning to avoid the word personality . . . it has been so much misused. But if I may, I shall explain personality by that inner radiance which shines through, that charm and graciousness which makes a child possessing it, welcome wherever she may go. You will agree that this is very hard to acheive when mothers are encouraging a show-off but I believe we have passed through that era of extreme exploiting and are coming back to the more conservative educational point of view. One of the most important things we can give to our pupils (and parents too) is a good sense of value. What is their dance training doing for them that will carry over into later life? We ourselves should be able to judge a dance performance in its true value both technically and generally.

The technical progress should be more apparent as the child reaches the age of ten or eleven when we should have completed the foundation necessary for the more advanced work. By this time in a regular student the body should have gained a certain rhythm, strength and development that will carry through life regardless of whether or not the pupil goes on with the dance training.

From the technical point of view the child who has been a regular student for three or more years should know all the positions, be familiar with the terms *Arabesque, Attitude, Efface, en face, Ecarte, epaulement,* etc.; should know the dance forms such as gavotte, waltz, polka and the characteristic steps of different nations and in addition be able to easily execute a number of turns and beats in the right forms.

Scientifically the Achilles tendon should be very pliant through the practice of *demi plier,* etc., which prepares for elevation. The technique of elevation should be, by that time, well developed —the knees (muscles in front and tendons in back), ankles, arches, and the aforementioned tendon should be ready for the heavy work required if the child is going into professional work. The back should be straight and strong and habits of coordination built up to use all the parts in good form. Beats should be clear and logical in the mind of the student and not just a wiggle of the legs in the air. The endurance and wind should have been gradually built up to capacity and good habits of breathing formed. The teacher should bear in mind that the body is growing much faster than the ability of the heart to take care of it under strain.

By this time the legs should be turned out, otherwise it is impossible to perform many of the necessary movements. To quote from Madame Vaganova, " . . . the turn-out is an anatomical necessity for every theatrical dance which embraces the entire volume of movements conceivable for the legs and which cannot be accomplished otherwise — the aim should be to turn out the upper part of the leg resulting in a freedom of the hip-joint and enlargement of the field of action of the leg—this training is not an esthetic conception but an anatomical necessity—the dancer without a turn-out is limited in her movements while a classical dancer possessing the turn-out is in command of all conceivable richness of dance movements of the legs . . . "

Again I quote from the same source on the subject of aplomb or balance " . . . only when the dancer has mastered the control of the body to the extent where she can, standing on one leg, hold a single pose for some time may it be said she has fully developed her aplomb. The stem of aplomb is the spine. Gain it first at the bar—then in the center. When legs are placed right, when they have acquired the turn-out, when the ball of the foot has been strengthened and developed, when the foot has gained elasticity and the muscles have toughened, then we may study Allegro."

To my mind the foregoing is a very big requirement when we consider we have these children only eight or nine months of the year and mostly only once

(*Continued on Page* 30)

Reduce by Having Fun

by **ELEANOR KEHOE**

THE combination of reducing by having fun should appeal to the lazier side of the fair sex, of which I am a full-fledged member. We hear so much of exercising by distorting our bodies into queer shapes and angles or holding a book on one's abdomen for fifteen minutes to reduce the waistline. If you exercise in this way and think it is fun, don't bother to read this. But if you do not think that that is a pleasant way to attain the desired result, then what I have to say may interest you.

And that was the reason I started to tap dance. Feeling the need for more regular exercise and not caring to follow the regular routine of setting-up exercises, I chose this as a more interesting alternative. Now, at various intervals during the day, perhaps while doing some domestic task or maybe while waiting for a late caller, I find myself unconsciously tapping out a few steps.

Perhaps one of the reasons tapping intrigued me was the ease of learning it. If you are a doubting Thomas, watch a group of first graders take their first few lessons. There are a few fundamental steps, which, when mastered, form the foundation of tap dancing upon which you may build your own dances. Miss Grace Jones, chairman of the physical education department of Summit, New Jersey, and visiting instructor at the University of Wisconsin, says, "After the first week of school we start to make up our own dances." Bill Robinson, the great tap dancer, rarely ever follows a routine except when a chorus is working with him. Perhaps we amateurs would not try to be so extemporaneous if we had an audience, but without one, we are quite free to try out what we wish.

As a form of recreation tapping combines both exercise and pleasure. "Tap for an hour and you can feel that you have had a fairly good work out," again says Miss Jones. Tapping makes use of a large share of the muscles of the body, those in the legs receiving the most work. However, these muscles are not used to such an extent that it causes over-development of them, resulting in ugly bulges. Your feet should be definitely strengthened as any chiropodist will tell you that walking on one's toes and relaxing the foot, as is done in tapping, is beneficial to the feet.

Daily practice in tap dancing cannot but have the effect of making the flesh more solid, especially if one uses routines that require the bending or twisting of the body. The arms also receive as much or as little of their share of exercise as you care to give them while executing your dance.

Do not gather from this that it takes an especially robust person to participate. "Anyone may take part in tap dancing," says Miss Jones, "except those that are forbidden by doctor's orders from even lighter forms of exercise." Others may use it in accordance with the amount of exercise they wish to do.

Miss Jones is also of the opinion that those who are interested in becoming better ballroom dancers will find a solution here too. "Tapping contains the basic waltzes and two-steps common on a dance floor. These tap steps can easily be smoothed out when one thoroughly understands the rhythm." A sense of balance, so necessary to a graceful dancer, is developed by the various steps and whirls. The measures and accents are so pronounced that even one with a poor musical sense is very conscious of it. The phrasing is more marked in this form of dance than in any other.

Tapping is not limited to any particular age. "The age to begin to dance is the age you happen to be," is an old saying. We find four-year-olds tapping as well as middle-aged women. Large people tap as well as small ones. One of the best tap dance teachers in the United States is a very large woman.

But perhaps more than for any other reason one should tap for his own enjoyment. The fun and satisfaction one receives more than over balances all these other outcomes. George Elliot, an old English writer, said, "Important as it is to organize and direct the industry of the world, it is more important to organize and direct the leisure of the world." If it was that important in the days of George Elliot how much more important is it today with our shorter working hours and the stress that is put on the value and use of leisure time in modern education. A more profitable way to spend this leisure time than in tap dancing could not be found.

Mary Wood Hinman summarizes very well the joys one may derive from tapping. In the first place she speaks of the physical control one gains. This gives one a feeling of self-confidence by being able to make one's body act in

(*Continued on Page 29*)

Radio City Music Hall's Rockettes find dancing just naturally keeps their figures in trim.

The Ballroom Observer

A Forum of Social Dance

by THOMAS E. PARSON

THE editor's girl Friday just phoned to plead that we please stop dreaming of our vacation and submit promptly to her our usual monthly comment on things pertinent to ballroom dancing.

True enough, the insolent jangle of the phone bell did interrupt a state of mind closely related to dreaming. Today, ran our thoughts, is the day after Labor Day (no wonder Friday yelled "copy"), a day which, to most of us, is not unlike the morning after the night before. Time to wake up, we thought, to start plans for the coming season, to realize and give thanks that the rumbling sounds we hear are not the echoes of bursting bombs and marching feet, but merely the muttered protestations which accompany the patter of millions of tiny feet starting the trek back to school.

We were also thinking, when that girl Friday so unceremoniously stabbed a period to an unfinished line of thought, of the evening of August 30 when more than 22,000 people packed New York's Madison Square Garden to the rafters, the event being the Fifth Annual Harvest Moon Ball, sponsored by the *Daily News*. So, we'll just substitute a colon for that premature period and proceed with our thoughts on this particular subject:

It was back in 1935 that the *Daily News* launched the first of what was to be an annual selection of New York's best amateur ballroom dancers. William R. Fritzinger, in charge of these affairs for the *News*, evidently believed in the old adage that the first seven years are the hardest. He refused to let the first four years get him down and came up smiling for the fifth time in succession.

The Harvest Moon Ball has not only stimulated a wider interest in ballroom dancing itself, it has whetted the appetites of both the contestants and the public for a broader understanding of a technique on which perfection is built. As evidence of this fact, one has but to think back to the first two years, when the majority of those who entered the preliminaries, and those who reached the finals, were most likely to be utterly without actual technical knowledge of the Waltz. In 1939, however, the finalists in the Waltz were, without exception, executing the Waltz in a manner which left no doubt in one's mind that here was the result of application to a principle.

The ballroom dance teaching profession has also felt the influence of the Harvest Moon Ball. If only the *Daily News* could be persuaded to extend the scope of its efforts to take in a wider area. It would be a tremendous task to cover the entire country, or even the key cities, but we think that the combined efforts of Mr. Fritzinger, Roger Daiken, who handled local publicity, and Ed Sullivan, the *News* rumba-ing Hollywood columnist, would do the trick. Let's ask them and find out!

From the tone of the crowd's response, every one of the 22,000 were in hearty accord with the judges' selections. The winners are stopping the show at Loew's State Theatre in New York. A well earned reward for New York's top amateurs. And next year, may they be America's best!

THEY'RE IN THE MONEY NOW!

Starting at top: Harvest Moon Ball All-Round Champions, JOHN PHILLIPS and MARGO SAGE, *sign for stage appearance as* SIDNEY PIERWANT, *Loew's representative, looks on. Team also 1st in Tango, 2nd in Rumba and Fox-Trot, 3rd in Viennese Waltz.*

MIRIAM and CLARENCE PAYNE, *1st in Fox-Trot finals.*

DOROTHY CAMBETH and JOHN SAKAS, *1st in Rumba finals.*

CHRISTINE CAROL and FRANK FARRELL, *1st in Viennese Waltz finals.*

ANN FENCHAK and WILLIAM MACK, *1st in Collegiate Shag finals.*

CONNIE HILL and RUSSELL WILLIAMS, *1st in Lindy Hop finals.*

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

The same Lavigne performed the *shepherd* in the *"Devin du Village,"* or *"Village Conjurer,"* dressed in a shirt, the bosom of which was plaited with great nicety, worked and trimmed with lace. His coat was silk, decorated with satin ribands, and cut after the fashion of Geliot the singer. His waistcoat was dimity; while his cap or hat was carried to a point like a conjurer's, and thus this piece of extravagance was completed.

Vestris danced the part of the lover in the ballet entitled *"La Fille mal gardée"* in one of those fashionable dresses in which an *exquisite* would go to some ball. He played also the part of *Mars* as a beardless boy, and barefooted, too; not being buskined, he might at least have appeared in simple sandals.

In his ballet of *"The Barber of Seville,"* where he sustains the character of *Count Almoviva,* instead of disguising himself as a farrier, according to the piece, he performed that amusing scene in the second act in an elegant officer's uniform, wearing silk stockings. The same *artiste,* danced in the opera of *"Aristippe"* in a tunic and turban!

Mlle. Georges appeared in the part of *Clytemnestre* wearing the same scarf and tunic she had worn in the part of *Idamee.* A certain critic observed upon this, that she was more excusable for having dressed a Grecian lady in Chinese costume than Voltaire was for having endued a Chinese with virtues of so sublime a description. This actress frequently confounds the garments of Greece with those of Rome. She has also the weakness and affectation of displaying her diamonds on every occasion, and in every species of character. She decks herself with them even when personating *Antigone,* who accompanies her father in circumstances of misfortune and wretchedness.

There are those who can remember Lafond performing *Pygmalion* in the same magnificent attire he had worn as *Nero. Niomedes,* who should be plainly attired, as he appears *incognito,* at his father's court, was played by this actor in the splendid dress of *Ninias.*

When the ballet-master issues out his orders for costume, let him pay attention that there be some sort of unison between the character of the dresses and that of the scenery; the colors of which may be different from the scene, but not more splendid. In dressing, the costume peculiar to a country, the period in which the scene is laid should be carefully examined and imitated. The selection and disposition of colors and shades must be entrusted to taste.

Costume, in short, may be defined to be a kind of epitome of history, geography and chronology; for it not only determines the country, but, if exactly adhered to, declares even the epoch of time to which the piece relates; a man of sense and general information will require nothing but costume strictly true to direct him to the country and period of a drama, though he had never read or seen it before. Perhaps it is impossible to give more cogent reasons than these to show the importance of paying rigorous attention to costume.

CHAPTER XVIII.

ON FRENCH COMPOSERS AND MIMES, OR BALLET PERFORMERS.

"L'ame veut être émue, et sentir est son sort.
L'inaction, pour elle, est une lente mort,
Et cette activité, partage de son être,
Au feu des passions, elle le doit peut être."
(Dulard.)

Generally speaking, French composers or ballet-masters neglect in their productions to preserve the interest of the action. They are defective both in variety, and incident; thus, weak and void of theatrical effect, it is impossible they can please long. As it has been already observed, action, passion and intrigue are always looked for on the stage, and without these the attention can be neither fixed nor pleased.

The French composers should model their scenes upon the most celebrated works of the great masters, and particularly upon those important compositions that adorn the drama. These writers deal too much in the mythologic style; they seem determined to repeat, without intermission, the same tales and descriptions contained in ancient fiction and in the *"Metamorphoses."*

This renders their productions flat, monotonous and wearisome. The characters of their pieces are ever *Venus, Cupid, Flora, Zephyr,* the *Graces, Sports* and *Pleasures;* and with these the audience are doomed to be treated *ad nauseum.* Though only a *divertissement,* Olympus and its inhabitants are still crowded in. Were the style but altered, agreeable novelties might succeed, and public attention would be drawn and amused.

The ancient and modern history of every country and people, the accounts of celebrated men of every age, the relations of travelers, and the writings of great authors, present an infinite number of fine subjects, perfectly fitted to be represented as ballets; to such, artists should direct their abilities and attention, while, bv clothing these in a dramatic garb, their own names would become distinguished. A selection of these events, exploits, and deeds of renown.

" . . . argomento grande
Porge a i piu ingegni . . . "
(Pindar.)

It has often been wished that persons of talent would apply themselves to composing on these subjects, hitherto totally neglected at French theatres; and that enlightened composers would prefer history to mythology, selecting, with taste, such parts as may be appropriated to dancing, and which are susceptible of beautiful scenery.

I am of opinion that subjects of this class, worked up with talent and art, would be certain of success, by thus varying the amusement of the public, the ballet would gain in the end, and become more popular.

Sometimes a fable, an anecdote, a romance, or a poem may suggest a plot of a ballet. A hint of this sort is often sufficient for the man of genius; he siezes, illustrates, augments, and embellishes it; and theatrical mechanism brings the whole to perfection.

A great number of operas by Quinault, by A. Zeno, and Metastasio have been altered and adapted to ballets in Italy; why, then, should not the same thing be done in France? The pomp parade and magnificence peculiar to the *Grande Ballet d'Action* would even heighten the interest of a fine play. Let, therefore, productions of a noble and pathetic nature be sought after; a national theatre requires great and powerful representations.

Several ballets indeed have been represented at the Opera in Paris, composed in a style somewhat different from those usually performed; *"L'Enfant Prodigue", "Le Retour d'Ulysse", "Nina", "Cleopatre",* and some others of the same class, were very well received by the public; why, therefore, do not the authors of these strive to obtain new honors by continuing in such a career? They were not even followed by imitators bold enough to continue in what had been so happily begun. The enterprise was noble and worthy of praise, and had they proceeded steadily in the path they had discovered, success must have crowned their performance.

The most plausible reason, I suppose, that can be advanced for such indolence or irresolution, is the defective state of their pantomime, which is incapable of explaining sentiment, and which fails even in those necessary gestures that are employed to indicate surrounding objects; consequently, it cannot enter into detail, and its language is often obscure.

NOTE. Who among an audience could possibly conclude that in the second act of the ballet of *"Psyche",* the person whom *Psyche* supposes to be her mother is *Venus* herself, concealed beneath that disguise in order to deceive and destroy her hated rival? Without the assistance of a programme, or a knowledge of Apuleius, or of La Fontaine, this piece could never be understood. This inconvenience must be attributed, in the first instance, to a meagre supply of pantomimic action or, in other words, explanatory gestures. It is the composer's business to exert his utmost, that he may avoid falling into such incertitude; even the Italians, when the subject is complicated, are not always sufficiently clear.

Pantomime failing in that class of gestures which describe sentiment, and those other natural and imitative motions not being clearly made out, the whole must become languishing and uninteresting.

With such means as these, it is impossible to exhibit the intrigue of a piece; frequent interruptions by intervening scenes, which suspend the action, require the most exact explanation. Thus, not being able to obtain a clear elucidation of their ideas, French composers are obliged to confine themselves to subjects of a plain and simple construction, to well known events, and to such subjects as have already been treated on.

Added to these, a faulty system, and certain foolish customs, prevent the progress of this art amongst them. Everyone fears to attempt an innovation, and would imagine himself ruined the moment he dared to quit the track marked out for him by preceding authors. Ignorance is satisfied, and envy triumphs at such imbecility.

A profound study of pantomime will discover the means of explaining every description of subject. It will augment the resources of the ballet-master, and will contribute to vary his compositions. Were the study pursued in France, they would consequently soon enlarge the limits of their subjects. *(Continued next month)*

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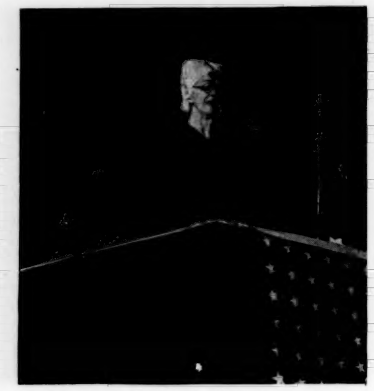

RUTH ST. DENIS *occupying the pulpit in Hollywood Bowl on behalf of Moral ReArmament*

MORAL RE-ARMAMENT AND THE WORLD OF THE DANCE

by RUTH ST. DENIS

I have had the privilege of giving messages to the World of the Dance for over twenty-five years, but not until this hour did I have the answer to the questions that are inevitably raised in relation to the whole world of the dance.

It does not matter in the least whether we are tap dancers, or modern dancers, or ballroom dancers, we dance and that is enough. But deeper than the dance, even more constant in their questionings are the problems of our hearts and our minds as human beings. It is useless to attempt to give answers to the dance when we have not found the answer to ourselves. Moral Re-Armament is a First Century Christian Fellowship, it is the restoration in actual life of the quality of faith in each other and love for each other, and a new awareness of a relationship with God.

We cannot know that peace of mind through which can come a new and beautiful quality in the dance. We cannot know a just and honest workable principle for our business, until we start listening to God. He has a plan for our individual and collective lives as human beings and as dancers, that in splendor and success dwarfs anything that we have hitherto willed to do. We cannot find this vital experience, that victorious quality of success in our art, and in our business, that we so earnestly want until we lift our eyes from the orbits of our own self-centeredness and put it upon a great vision for America first of all. In knowing and being a part of the Great Design, God's plan for America, we immediately find our harmonious and successful pattern of our own lives and art in the vast design. We must cease worshipping the dance and start using the dance to worship.

Foot-Notes—

ONE OF THE six new productions to be offered by the Ballet Russe de Monte Carlo during the forthcoming season is an American ballet, *Ghost Town,* with a score specially written by Richard Rodgers of the musical comedy team of Rodgers and Hart. The choreography of the new work, which will deal with an American town after the Gold Rush era, will be done by Marc Platoff, an American dancer in the company who has risen in prominence during the past few years. Costumes will be designed by another American, Raoul Pene DuBois.

Another sensational production on the schedule is the surrealist ballet, *Bacchanale,* by the well-known Spanish painter, Salvador Dali, who in collaboration with Leonide Massine, has fashioned one of the most unusual offerings in ballet history. Against the Venusberg music of Wagner's opera *Tannhauser,* the delusions of mad Ludwig II of Bavaria will be enacted. The action is based on historic fact, for the mad monarch is said to have identified himself with many of the Wagnerian heroes in the operatic repertoire. Dali has not only written the libretto but has designed the scenery and costumes as well. The costumes will be executed by Chanel, famed Parisian stylist.

The third major production is a symphonic ballet, *Rouge et Noire,* which has been based by Massine upon the First Symphony of Shostakovitch. The modern French painter, Henri Matisse, has contributed the scenery and costumes.

In the fourth new production for the coming season, the work of a new choreographer will be seen in America for the first time. He is Frederick Ashton, a Britisher well known in London ballet circles and known to a somewhat limited degree in New York for his staging of *Four Saints in Three Acts.* His ballet is called *Devil's Holiday,* based upon the music of Paganini arranged by Tommasini, with settings and costumes by Eugene Berman.

Russian music will be featured in the fifth new production, *Capriccio Espagnole,* by Rimsky-Korsakoff, a Spanish folk ballet in which Argentinita, the great Spanish dancer, collaborated with Leonide Massine in its choreographic treatment. The settings and costumes are by Mariano Andreu.

The sixth and final attraction in the new repertoire is *Igrouchka,* also with music by Rimsky-Korsakoff and with settings and costumes by Gontcharova. The choreography is after Fokine.

The personnel of the Ballet Russe is the same as that of last season and includes among its stellar performers Alicia Markova, Alexandra Danilova, Mia Slavenska, Nini Theilade, Lubov Roudenko, Nathalie Krassovska, Leonide Massine, Frederic Franklin, Igor Youskevitch, Michel Panaieff, Marc Platoff and Roland Guerard.

The Ballet Russe de Monte Carlo, with Leonide Massine as its artistic director, spent most of the summer rehearsing after a brief engagement in Paris. A two weeks' season at Covent Garden in London beginning September 4 was scheduled to precede the American engagement which opens October 10 at the Metropolitan Opera House, New York. At the time of going to press, however, there were rumors that the state of war in Europe might interfere with the London season and that efforts were being made to bring the company to America immediately in order to insure their being here.

THE RED ARMY Song and Dance Ensemble is scheduled to open at Carnegie Hall, New York, for ten performances commencing September 18. Following this engagement the company is expected to tour the Atlantic Seaboard and middle west including Boston, Chicago, Detroit, Minneapolis, Des Moines, St. Louis, Cleveland, Pittsburgh, Washington, Baltimore, Phila-

(*Continued on Page* 29)

NINA STROGANOVA *and* VALYA VALENTINOFF *in St. Louis Municipal Opera Season* —*Ruth Cunliff Russell*

ANN MILLER *and* KIM LOO SISTERS *in Geo. White Scandals*

Student and Studio

HARRY DE MUTH

His many friends and associates mourn the sudden death in Albany, N. Y., of Harry de Muth, well known acrobatic teacher. For the past twenty-five years Mr. de Muth headed a Broadway school which was credited with training many of the best acrobats in show business. Last year he opened a school in Albany. He is survived by his widow, Margaret de Muth.

• NEW YORK, N. Y.—The 61st annual convention of the American Society of Teachers of Dancing was held at the Hotel Astor August 14 to 19. One of the unique features of this convention is the amount of time devoted each day to discussion of the dance in its various phases with special emphasis on constructive methods of raising the teaching standards throughout the profession. In this connection various members are assigned to the preparation of papers for which they do research work throughout the year. This year interesting discussions took place on ballet vs. modern dancing; composition; and lighting dance recitals. Miss Ruth Byrne of Boston is chairman of the Educational committee. *Look to the Future,* a paper on proper child training prepared and read by Mrs. Sophie Reed of Ogden, Utah, appears elsewhere in this issue. Lillian Cushing, of Denver, substituted for Edna Lucile Baum who was unable to teach. Phillip Nutt, of Vineland, N. J., was reelected to the presidency.

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An attractive booklet announces the Fall Classes for Children and Adults at the Mikhail Mordkin Studios.

•

Dorita Imperio, who has studied widely in Spain and gave a concert at the Teatro Zarzuela, Madrid, has joined the teaching staff of the Swoboda School. Miss Imperio had planned to return to Spain this year but has decided to spend the winter in New York because of the unsettled European conditions.

•

The October meeting of The New York Society of Teachers of Dancing, Inc., will be held on the second Sunday of that month, October 8, at 11 a. m. in the Hotel Astor. President Elsa Heilich will preside and an interesting program has been arranged by Yolan Szabo, chairman of the Program Committee. The members of the Society are looking forward to an unusually active season and many groups have arranged for visits to the leading night clubs and hotels during the winter to observe and report on trends in ballroom dancing.

•

Paul Mathis, well-known teacher of ballet and modern ballet, has joined the teaching staff of the Donald Sawyer Studio.

Fred LeQuorne will open a branch studio on the East side September 15 to be known as the Dancwell Studios. This studio will be devoted exclusively to social ballroom dancing, and many prominent teachers will be assigned to his staff. His Broadway Studio will continue as a headquarters for professional work.

•

The Hanya Holm Studio will open its season September 25 and in addition to the regular courses for professionals, teachers, laymen and children, special classes for men will be included. The teaching staff includes: Hanya Holm, director; Louise Kloepper, associate; Lucretia Wilson, Keith Coppage and Caroline Brooks, assistants. Franziska Boas will teach percussion and Irma Otte-Betz will teach dance notation.

•

Graduates of the Chalif Norman School for 1939 are: Mary Elizabeth Holmes, Constance Hardinge, Amos L. Chalif, Mary Louise Curtiss and Jean Henderson.

•

Donald Sawyer and Evelyn Rita Jantzer will present the Pavlova Gavotte and a soft shoe number at the Shoreham Country Club, Long Island in September.

• Jack Dayton will teach tap classes at the Chalif Studios commencing the end of September.

•

The Dance Educators of America, DMA Club No. 24, will meet at the Hotel Park Central, New York, Sunday, September 24. This will be the first regular monthly meeting of the season, and the first since the changing of the title from the Dancing Teachers Business Association. Program for the day will include a tap number by Jack Stanly, a repetition of the Boomps-a-Daisy and another number to be announced.

• GLENS FALLS, N. Y.—DMA member Wanda B. Reynolds was married in June. She is using her married name of Clark in her schools which she reopened after Labor Day.

• ALBANY, N. Y.—Oscar Hallenbeck celebrates his twentieth anniversary as teacher of dancing with the opening of his new studio, the entire second floor of the Harmanus Theatre Bldg. Miss Gertrude Hallenbeck, directress at St. John's Academy in Rensselaer and the Brady Children's Home, who has recently completed a season at the School of the American Ballet, will be co-director with her father. Hallenbeck branches are located in Hudson and Cooperstown.

• SCHENECTADY, N. Y.—Norma Schmidt, 5 year old pupil of Gertrude Blanck, has been taking dancing for almost two years and is very proficient in tap and ballet. She tied with the highest merit average of a professional student who has been studying for years. Norma has already danced in thirty major entertainment projects and captivates her audience wherever she goes. With her partner, William Muzzy, she will be the first to introduce the Castle Rock and Roll in the Capitol District in the forthcoming Blanck Studio Recital to be held sometime in October.

• HARTFORD, Conn.—The Dancing Teachers Club of Connecticut have announced that the Faculty for the September session is: John Hargrove, ballroom; Constantin Kobeleff, character and ballet and Dorothy E. Kaiser, tap and children's novelty.

• SPARTA, N. J.—Edith D. Emmett staged a beautiful Shepherdess Ballet at the Lake Mohawk Country Club, August 20. The Dramatic class, under the supervision of Beatrice Emmett, presented the orphanage scene from *Daddy Long Legs.*

• SOUTH ORANGE, N. J.—Miss Turner reports that her assistant, Miss Ruth Mason, again attended the Dancing Masters of America Normal School and Convention and danced at the Normal School Costume Ball. Three of Miss Turner's students, Betty Hull, Thelma Joy Haywood and Audrey Taylor are appearing professionally. Miss Hull is in New York and the Misses Taylor and Haywood are on tour with the Gae Foster

(*Continued on page 26*)

Left to right: LAURA JEAN LOVEL, ETHEL WARREN, RUTH BOYE, JEAN TEAGUE, TOMMYE THOMAS, HESTER HAMMOND, JOANNA COLLINS; *first place winners of Florida Society of Teachers of Dancing trophy*

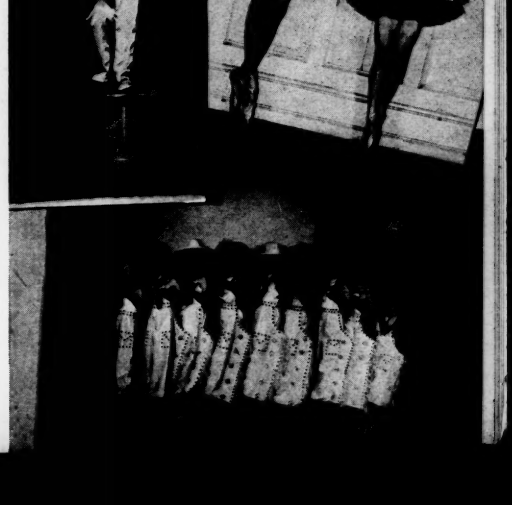
Honor ★ Roll

*The students chosen for This Month's Honor Roll are: facing page starting at left, reading down—*AUDREE RAMEL *of the Howell Dance Studio, Brooklyn, N. Y.;* MICKEY HARROVER, *of Edler's School of Dancing, Wichita, Kansas;* RICHARD SLOSS *and* NATALIE PORTER, *pupils of Agnes Ward of the Ward Sisters Studio of Dance Arts, Minneapolis, Minn.;* LUCILLE HENDRICKSON, *first pupil of the Marguerite Reynolds Dance Studio, Brooklyn, N. Y. Second row—*ELIZABETH JANE HOLLANDSWORTH, *pupil of the Rowley-Felix Dance Studio, Huntington, W. Va.;* JEAN POWERS *of the Dentino School of Dancing, Pekin, Ill.;* EVELYN KAHL, *6 year old student of Normal Allewelt School of the Dance and Its Related Arts, Syracuse, N. Y. who was designated Honor Student for the most perfect attendance record; and* JEAN HOPPER, *who is known as Cincinnati's Eleanor Powell, one of the new assistants of the Pep Golden Studios, Cincinnati, Ohio. Third row—Students of the Miller Studios, Elmhurst, L. I.;* MARIE, FLORENCE *and* HELEN DENICOLLA, *pupils of Alan DeSylva's Hempstead, L. I. branch;* ANN MCANDREWS, *of the Edith A. Jones Dance Studio, St. George, S. I., New York;* MISS SUZANNE SCRUGGS, *pupil of the Flaugh-Lewis School of Dancing, Kansas City, Mo. Fourth row—pictured in front holding* THE AMERICAN DANCER *is* BROOKS DURHAM, *teacher of tap and ballet at the Joan Studio of Dance, Chester, Pa., to the right of him is* MISS JOAN, *Director, and to the left,* THEODORE, *tap and acrobatic instructor. In the last row,* PAUL KLOTZ, *class pianist, center* MOLLY PERRY MURDROK, *mistress and right* MRS. OWIANSY, *Secretary;* MISS FLORENCE HAY *of Mary Linville School of Dancing & Dramatic Art, Toledo, Ohio;* FLORENCE BARON, *pupil of the Nellie Cook School of Dancing, Brooklyn, N. Y. and right,* BARBARA GRIGGS, *outstanding in all types of dancing at the Helen Durham School of Dancing, Gastonia, N. C. (photo by Shelby); pictured next is a student of* GAIL SPANNAGEL, *E. St. Louis, Ill. and right,* MISS BETTY MAE JENKINS *who studied ten years with Adeline Ott Lahrmer, Akron, Ohio and is now appearing at the Paradise Club, New York City; and across bottom—A group at the New York Military Academy, Cornwall-on-Hudson, N. Y. as* DOROTHY E. PAFFENDORF, *Instructress, completed the tenth season as teacher and chaperone of the Informal Hops. Pictured in front row, second boy from left is* JAMES FARLEY, *son of Post Master General Farley.*

This page, reading down — MISS GEORGINA STEVENS, JR. *assistant at the Lillian M. Stevens School of Dance, Moose Jaw, Sask., Canada; left* DOLORES DEFORGE, *6 year old daughter of Mrs. Irene DeForge, Rutland, Vt.; and right,* AGNES FOHNER *and* EUGENE SCHWEIBINZ (*brother*) *students and teachers at Martha Rose Dance Studio, Pittsburgh, Pa.;* GENEVIEVE SANDRELLA *of the MacDowell Studios, Uniontown, Pa.; left* VAL JEAN KLUPPELL *and* BARBARA GOSS, *pupils of Emmamae Horn, River Oaks School of the Dance, Houston, Texas; and right,* AUDREY TAYLOR, *now touring with the Roxyettes, of the Leona Turner School of Dancing, South Orange, N. J. Left,* NORMA SCHMIDT, *5 year old student of Gertrude Blank School of Dancing, Schenectady, N. Y. and right* MARTHA JEAN PHILLIPS *of the Irma Hart Carrier School of Dance, Havana, Cuba.*

*To the right, reading down—*DORIS EHRLE *talented pupil of the Gaynell & Willard School of Dancing, Huntington, L. I. who appeared recently at the debut of* MARIE LOUISE, *daughter of Countess du Brissac; left* AUDREY ANN SCHULTZ, *namesake of the Audrey Ann Studios of Dancing, New Kensington, Pa. and daughter of Helen Schultz, directress; and right* JACKIE HANSON, *age 4, and* HUBERT POPE, *age 8, pupils of the Brownee Brown Dance Studio, Racine, Wisc. and Chicago, Ill., Doin' the Jive, tap style; left* MISS SHAFER, *advanced pupil of Roma Serra Dance Studios; specialist in toe ballet who appeared with the Monte Carlo Ballet in The Toy Shop during the Company's last Pittsfield engagements; and right, from Dallas, Texas* VIRGINIA SELF'S *Mignonettes, professional line, working in the Casa Manana Show, Ft. Worth, during the Summer. Left,* MASTER JOHN GERACI, *of the Lou-Ellen School, Philadelphia, Pa. and right,* JANE *and* HELEN DORSANEO, *students of the Renee P. Hill, Wayne Academy of Dancing, Wayne, Pa.; at the bottom, reading from left to right,* JAMES DONALD CAMPBELL, MARY FRANCES HOLLOWAY, LOU MILES, LOUISE SMITH, GRACE STERDT, ANN BAKER, BOBBY ANN CROSS, JULIEN DOWNING, MAC BROWN, ELIZABETH ANN HUGHES *and* AUGUST MCWILLIAMS *as they appeared in a cowboy tap dance, students of Ora Watkins Cross, San Angelo, Texas.*

(*Please turn to next page*).



Honor ★ Roll

Starting at top of page, reading down— FRIEDA HUTZLI, *who is studying ballet, modern, acrobatic and tap, also exhibition ballroom at the Modernistic Studios, Providence, R. I.;* LARRY SIMONDS, *prop.;* MARY RUSSO, *student of Professor G. L. Alexander's Dancing Academy, Wilkes-Barre, Pa.; left,* JUANITA ROBERTSON *of the Virginia Lawrence Dance Studio, Lexington, Kentucky (photo by Stair); and right,* OLIVETTE PINTO *of the Elmer Wheatley School of Dancing, Waco, Texas (photo by Mickle, Waco); left,* ROSANA, *spanish dancer* MAZANTINI *of the Donovan Studios, Houston, Texas, who is to do a concert in Guadalajaro, Mexico, in October; and right, comedy team of* OWENS *and* JOHNSTON, *pupils of Julia Cunningham, Washington, D. C., who have just completed a week at Steel Pier in Atlantic City; and bottom,* DOROTHY MAYERS *and* FREDERICK ROWELY *of the Bess Newton Brown Studios, Warren, Ohio. Below, reading down—*JOYCE SCHMID *(9 years old) of the Freiberg School of Dancing, Louisville, Ky.;* RUTH *and* JEAN VERHULST *of the Lottie Atherton School of Dance, Malverne, L. I.;* MASCELYN LARKIN, *student and daughter of Eva Matlagova, Tulsa, Okla.; the baby class of the Rosalyn Dance Studio, St. Louis, Mo. Second row—*MARY MEOLA, *promising ballet pupil of Dolores Magwood, Worcester, Mass.;* MARY FOSTER, *student of Cora Quick, Omaha, Neb.; and* BARBARA JOHNSTON, *who danced for the West Virginia Dahlia Show, September 15, pupil of the Morgan Studios, Fairmont, W. Va. Third row—*BARBARA ANN HOUGH *(12 years old) daughter of Mr. and Mrs. Floyd E. Hough, Hartford, Conn., who is studying with Florence M. Greenland;* MISS BETTY HERIDLY, *toe dance costume from the June recital, pupil of Fetner-McCulloch School of Dancing, Columbia, S. C.;* IMOGENE PLETCHER, *who won a dancing cup at camp this summer, student of the Hoffman School of Dance, Annapolis, Md., and* BETTY JO PETTIJOHN, ALYCE LORAINE LAWRENCE *and* DOROTHY LEE EDDINGS, *students of Marcella Patterson, Woodward, Okla.*

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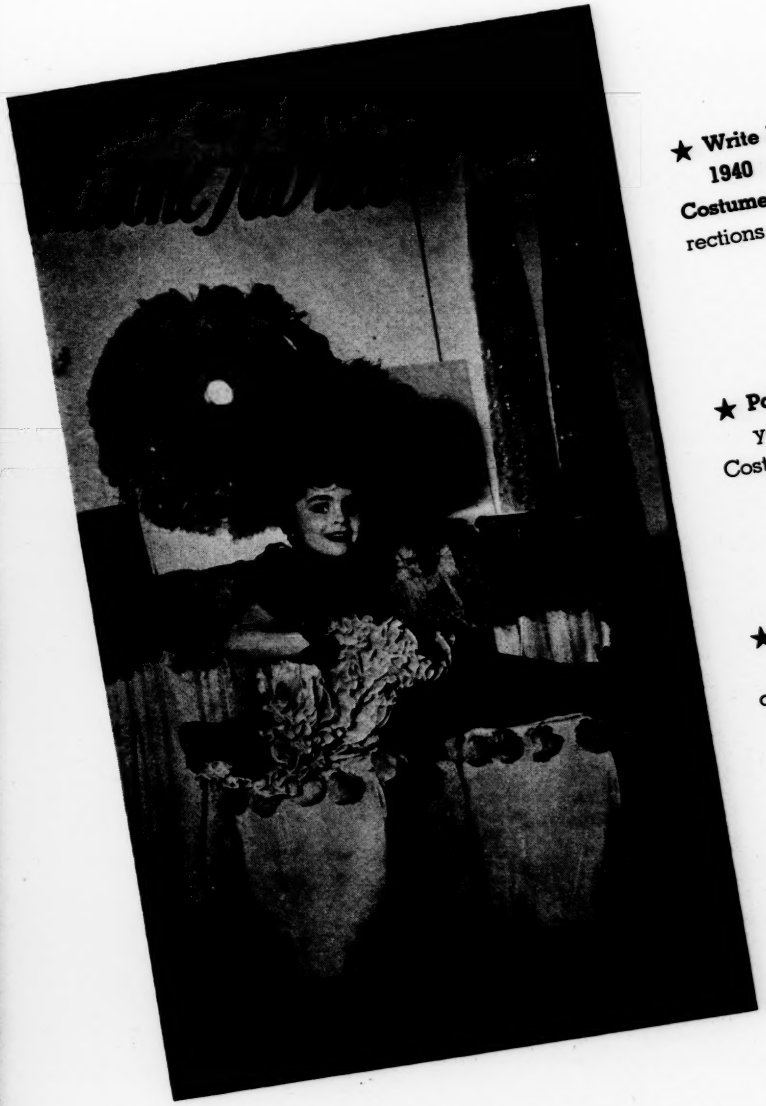

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SYLVIA ST. CLAIR, New Orleans, La., who appeared at the Gladstone Fabric Costume Display at the Dancing Masters of America Convention in the Zaza Can Can Costume.

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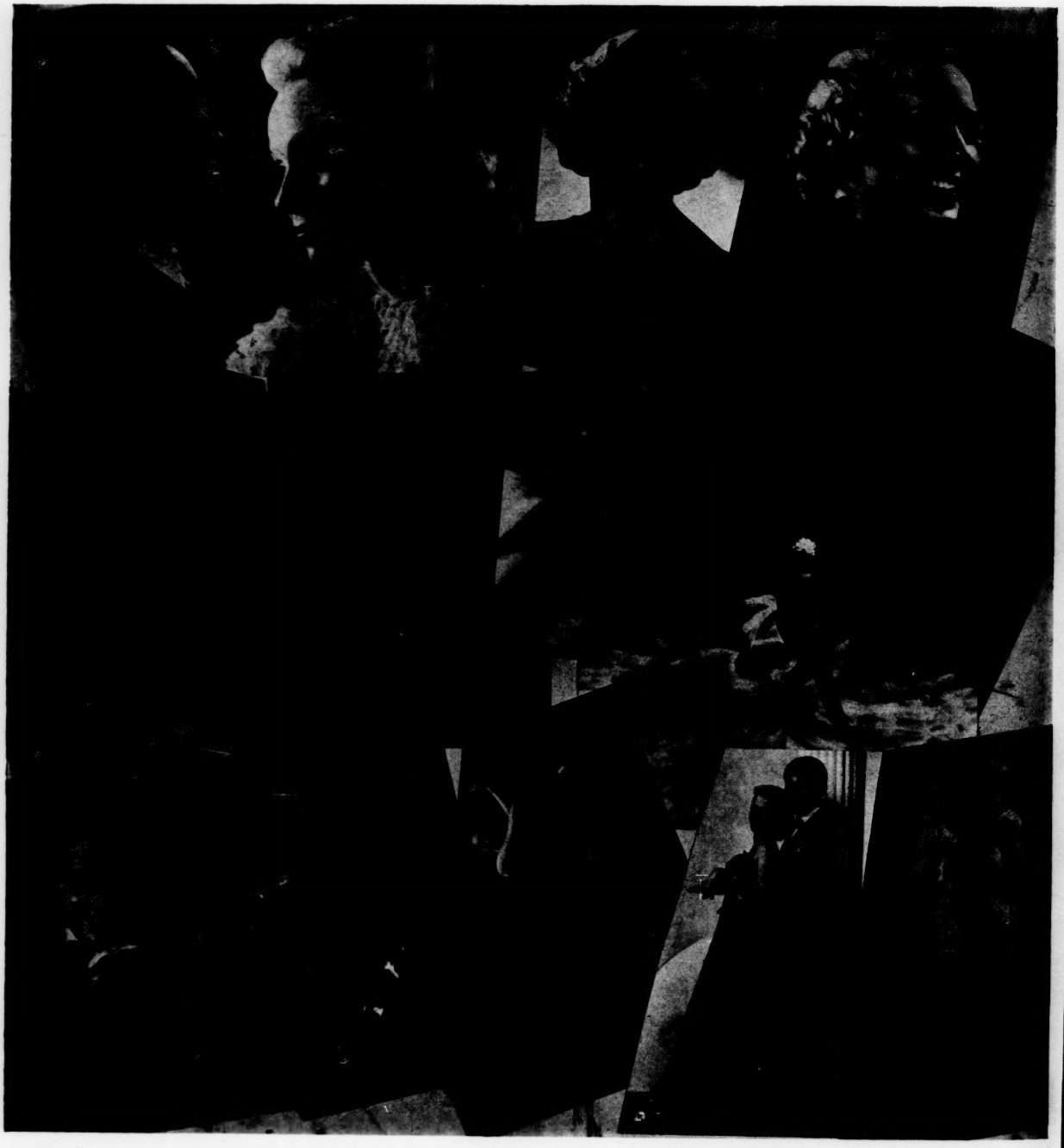
★ ★ ★ Visiting Teachers ★ ★ ★

Among the prominent teachers who traveled to New York this summer for study are, reading across—ROY H. LEWIS, *proprietor of the Roy H. Lewis Studios of Stage Dancing, Cleveland, Ohio;* WHITFORD PRICE, *Greenwood, Miss.;* MILDRED DREWS, *who has studios in Richmond Hill and Hollis, L. I.; and* MAXENE MOLLENHOUR, *who taught at the Jack Manning Dance Congress and has studios in South Bend, Ind. Second row*—MARTHA JANE SMITH, *Memphis, Tenn.;* JOHN L. HARGROVE, *Washington, D. C., who has been invited to Hartford, Conn., to teach for the Dancing Teachers' Club of Conn., Sunday, September 24;* GEORGETTE WERNER *of Peoria, Ill.; and* JUNE A. RING, *who has studios in Uniontown, Connellsville and Greenburg, Pa., and Morgantown, W. Va.; directly below,* MISS ELIZABETH BRYANT COMBS, *Nashville, Tenn. (photo by Fletcher Harvey). Last row*—KATHRYN MACGARVEY, *Ballet and Stage Directress of the Cortissoz School of Dance Arts, Philadelphia, Pa.;* DOROTHY BANKS, *daughter and one of the instructors at the Ella L. Banks Studios, Baltimore, Md.;* GLADYS *and* BOB FORRESTER *of Winnipeg, Man., Canada;* DOROTHY WEIKERTH *and partner* JOHN PAYNE *of the Dorothy Weikerth School of Dancing, Houston, Texas; and* DOROTHY *and* VIRGINIA LATHAM, *teachers of the Latham School of Dance, New London and Waterford, Conn.*

(*Please turn to page* 26)



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★ ★ Visiting Teachers ★ ★

*Among the prominent teachers who traveled to the dance centers of the United States for study are, starting at top, reading across—*RUTH AHLERS *of Cincinnati, Ohio;* BETTY MAE HARRIS, *Fifth Regional Director of the C. N. A. D. M., Boone, Iowa, as she sailed from Hawaiian Islands last summer after spending four months studying the native dances; and* MISS PAULINE KIRKPATRICK *of the Pauline School of the Dance and Allied Arts, Nashville, Tenn. Second row—*MIRIAM PHILLIPS *of the Joy Studio of Dancing, Minneapolis, Minn.;* VIRGINIA ZIMMERMAN *of Chicago, Ill.; and* DOROTHY WEAVER *of Alliance, Ohio (photo by Demit Brothers). Third row—*PEGGY SEARS, *Youngstown, Ohio;* HELEN COX SCHRADER *and* ELMER FITZGERALD *of the Schrader Studios, Charleston, W. Va.;* JACK CAVAN *of Hammond, Ind. Fourth row—*CLAUDIA DRUSHKE *of Milwaukee, Wis.;* LOUIS STOCKMAN *of Indianapolis, Ind.; and* ROSEMARY BRADY *of the Mary Stoddard McNett School of Dancing, Ottumwa, Iowa. All of the above attended the Chicago Convention. Last row—*MISS ADORÉ GRENIER, *who has studios in Lebanon, N. H., W. Lebanon, N. H., and Woodstock, Vt.;* LILLA-FRANCES VILES *of Hyde Park, Mass.; and* GERRIE WISBACH *of Newton, Mass., all of whom attended the Boston Convention.*

STUDENT AND STUDIO

(*Continued from page* 19)

Girls. Classes at the studio were re-opened on September 11.

• EAST ORANGE, N. J.—Mitzi Mayfair, whom we all remember in *Ziegfeld Follies, The Show Is On* and *At Home Abroad,* has recently opened a school in this city. Jack Stanly of New York City will be associated with her.

• PHILADELPHIA, Pa.—Kathryn MacGarvey, ballet and stage directress of The Cortissoz School of Dance Arts, attended the convention of the American Society of Teachers of Dancing but was prevented from attending the others, of which she is a member, as she has been teaching at her Summer Dance Camp in the Pocono mountains. The stage department of the school will open with a Recital on September 23.

• HAMMOND, Ind.—Jack Cavan has just returned from Los Angeles, Calif., where he took the Ernest Belcher teachers' course. During his stay he was entertained by Eleanor Powell at her home in Beverly Hills.

• BALTIMORE, Md.—After 23 years in one location the Joshua T. Cockey school has moved to new studios in the Odd Fellows Temple. The formal opening took place September 8 with a reception and classes opened the following day.

• LOUISVILLE, Ky.—The Misses Freiberg of the Freiberg School of Dancing have just completed plans to open their new branch school in the Highlands of Louisville. The children of the Freiberg School of Dancing gave a beautiful program at Fountain Park for the Labor Day celebration.

• TOLEDO, Ohio—Mary Linville presented her Eighth Annual Revue almost in its entirety for the Ninth Annual Conference of the United Bible Spiritualist Association of America at the Commodore Perry Hotel, September 6, 7, 8, and 9. The revue will also be presented in Monroe, Mich., the last week in September under the auspices of the Rebeccas.

(*Continued on page* 28)

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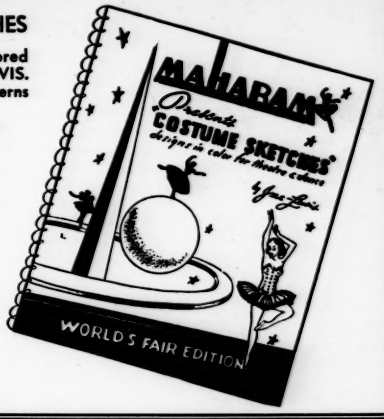

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12. Mint Julep
13. Chiclet Babes
14. Big Apple
15. Ballet Rina
16. Chansonette
17. Carnival
18. Topper
19. Hooping It Up
20. Line-Up
21. Novelette
22. Strutting on Park Avenue
23. Truckin at Savoy
24. Sonya Tap
25. Take Off
26. Moment Militaire
27. Navy Blues
28. Kucoracha Kids
29. Cuban Pete
30. White Eagle
31. Fortuna
32. Song of India
33. Dance of the Lanterns
34. Gay Paree
35. Smiling Irish Eyes
36. Holland-Aise
37. Alpine Love Call
38. Fritzie Schnitzel
39. Orchi Churnia
40. Half Pint of Scotch

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2. World's Fairest
3. Strutting to the Fair
4. Major Domo
5. Tars and Stripes
6. Yankee Doodle
7. Peckin'
8. High Hatter
9. Jitter Bug
10. Swing on the Wing
11. Pliofilm Bird
12. Lucky
13. White Moth
14. Thunder Shower
15. Lazy Daisy
16. Gone With the Wind
17. Dotty Polka
18. Peek-A-Boo Baby
19. Petit Pierrot
20. Three Guesses
21. Hill Billy Lily
22. First Edition
23. Yippee-I-Oh
24. Sweepstakes
25. Colleen
26. On the Rue De La Paix
27. Hungarian Rhapsody
28. Natacha
29. Senorita Swing
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Other prominent teachers who studied at the dance centers of the United States are, reading across—The MISSES DAVIS, *who have studios in Baton Rouge, La., studied in New York;* LERA RAE, *Dayton, Ohio, who attended the Chicago Convention; and* AUDREY DILMAN *of Medford, Mass., who attended the Boston Convention. Second row—*MARJORIE JEANNE *of the Marjorie Jeanne Studios, Muncie, Ind., Chicago Convention;* MARIE E. MILLER, *Cleveland, Ohio, studying in New York;* HAZEL BOONE, *Boston, Mass., who attended the Boston Convention. Third row—*ELIZABETH KOLP, *Richmond, Ind., studying in New York;* DOROTHY BABIN, *New Orleans, La.; and* GLEN SHIPLEY *of McAllester, Okla., both of whom attended the Chicago Convention.*

STUDENT AND STUDIO

(*Continued from page* 26)

• EL PASO, Tex.—Rueth Devenne Ferguson announced the opening of her studio of the dance on September 3rd at new headquarters, 1015 Montana.

• SAN FRANCISCO, Calif.—The California Association of Teachers of Dancing held their annual convention in San Francisco, September 2, 3 and 4. On the Faculty were: Elisa Ryan, Ken Williams and Mary Grace Mohn.

• BALBOA, Canal Zone. — Leona Sears, who has studios both here and in Panama City, Republic of Panama, has just returned from Boston, Mass., where she attended the Dancing Teachers Club of Boston Convention held at the Hotel Bradford, after intensive study in New York City.

• ANDERSON, Indiana—Helen Berkebile of this city is now in India on a trip that is scheduled to take her around the world.

• MINNEAPOLIS, Minn.—Word has just been received of the death on August 23 of Mrs. Helen Noble of this city.

• NEW ORLEANS, La.—Eliott Vincent and his two and one-half year old son performed an interesting acrobatic number during the Chicago Convention and it is apparent that young Eliott has inherited his father's talent as a performer.

•

Paquerette Pathe, director of the California Branch of the Jooss-Leeder School, is moving into new quarters the middle of August, in preparation for the opening of the new school term in September.

•

Maurice Kosloff is directing dances for a concert performance which will be given in August at the Wilshire Ebell Theatre, tracing the evolution of opera-ballet from the beginning of the 17th Century.

•

Dorothy Goldsmith has recently moved to Los Angeles from Ohio and has opened a school. She presented her pupils at the Masonic Temple in tap and ballet numbers.

•

Agnes de Mille has been appointed to the dance faculty of the Academy of Allied Arts and will give a 30 week course in ballet commencing September 21. In addition to elementary ballet technique, Miss de Mille will teach pantomime and pre-classic dance forms. Other members of the faculty for this season are: Elsa Findlay, Dalcroe Eurythmics; Pacco Cansino, Spanish dancing; Sybil Schearer, modern dance; and Klarna Pinska, modern dance for children.

• CINCINNATI, Ohio—James Kinsella has acquired the property formerly known as The Mansion and operated by the late Mrs. Alice Bott. The Kinsella school moved into the new location and opened classes September 11.

• CINCINNATI, Ohio—Leonard Barr, former pupil of Pep-Golden, sailed for Europe in August to fulfill professional engagements in London.

• BOONE, Iowa—Betty Mae Harris has recently returned from Hawaii where she made an intensive study of native Hawaiian dances.

• FAIRMONT, W. Va.—Barbara Johnston, student at the Morgan Studio of Dancing, performed for the West Virginia Dahlia Show in September.

• LOS ANGELES, Calif.—Jerry Mack teaches all of his new tap routines to classic music, for he has found that dancers are better able to express their own individual dance ideas and enlarge their own personalities; and because modern music is so quickly dated and the dance which accompanies it is also soon outmoded.

• ALTOONA, Pa.—Over 300 guests, including pupils, their mothers and friends, attended the tea held on Saturday afternoon at the Ruth Barnes School of Dancing. Misses Ruth and Katherine Barnes received the guests. An interesting program of Irene Castle dances was presented by Jane Felty and Eugene Banks. At the conclusion of the program tea was served.

• WILKES-BARRE, Pa.—Professor G. L. Alexander has announced the new location of his studio to 34 West Market Street.

• MILWAUKEE, Wis. — Registrations have opened for the tenth successful year, at the Claudia Druschke School of the Dance.

• WASHINGTON, D. C.—Fall classes at the Julia Cunningham School of Dance opened Saturday, September 16, both at the N. E. Masonic Temple and at the Northwest Studio.

REDUCE BY HAVING FUN

(*Continued from page* 13)

accord with his thoughts. A precaution here is to work on a step until it is mastered. Here as in everything else, there is little satisfaction in not doing it well. An outcome of careless tapping will be disinterest and that in turn will be fatal to any joy you may get in tapping.

With each new step or improvement in the others, one gets a sense of progress—"not a sense of hurry of unrelated or uninteresting work or work not fully understood—but there is a sense of genuine progress." This sense of progress makes us feel that we are making more of ourselves, as if we are understanding and then enjoying a larger scope of things.

A certain amount of rhythm is born in each of us. We consciously or unconsciously beat out the music of a band with our feet. How much more fun it is then to be able to beat it out with dance steps that fit it? "Rhythm glorifies action as poetry glorifies speech."

These in turn aid in overcoming self-consciousness in expressing ourselves. When this is accomplished we feel free to enjoy it for what it is worth, which is the desired result after all.

It is possibly true that tap dancing is not quite as popular for professional use as ballet and interpretative dancing. Still tap dancing has a definite use in a recreational way. The old Greeks acquired beautiful bodies through dance and peoples of all the ages have been following their example. The savages dance their religion. We too find in the tap dance an outlet for gayety, humor and irresistible rhythm.

"Dancing makes its appeal not only as a good exercise and as a necessary factor of education but as a socializing recreation, and its most essential and elusive quality is joy—the quality that has the power to hold and unify people of all ages and nationalities."

If you wish to improve your figure, enjoy yourself while doing it by giving tapping a try.

HERE'S HOW

(*Continued from page* 11)

importance. No dancer can get out and do a routine successfully unless he feels that the routine is good, so if you don't like any of your steps when you have finished routining a number, the change you can effect will be well worth a few more hours of rehearsal."

After his Radio City engagement, Dick Barstow was signed for the Palmer House in Chicago, featured on the bill with Eddie Duchin. In addition to his own dancing in the Empire Room he assisted Merriel Abbott in productions for her dancers who are seen nightly there. One of the most difficult routines he has ever created, he says, was a number suggested by Miss Abbott which was called "Abbott's Vacation Tour." The idea was a trip around the world with the Abbott Dancers boarding various trains with stop-offs in various countries. The first country was France and the girls did a novel CanCan, donning feather boas and garters. They then entrained for Holland doing a Dutch routine, followed by Irish, etc. The idea of a different train for each country was carried out by the variety of rhythm, the Irish train being stubborn (passing stations and having to back up, etc.).

"These story ideas, even in line dancing, are leaving the old style, straight dance numbers far behind," is Dick Barstow's final summation.

FOOT-NOTES

(*Continued from page* 18)

delphia and other cities. The Red Army Ensemble has grown from 12 members to 250 with 28 of these dancers. It was originally founded in 1929 to promote the spontaneous non-professional artistic achievements of the soldiers and sailors in the ranks. Now many of the individual performers in the Ensemble are distinguished as "Honored Artists of the Soviet Republic."

•

PAUL HAAKON, Nina Whitney, Leon Fokine, Nicholas Daks and Rosita Ortega are among the dance stars presented on Radio City Music Hall's bill the week of August 24.

•

THE MODERN DANCE GROUP of Minneapolis reports a busy summer season including a presentation of the members at the Cabaret for the Benefit of the Minnesota Arts Council in June and workshop sessions during July and August.

•

THE GRAFF BALLET of Chicago will begin its first American tour with an appearance in New York City, November 11, on the dance series of the Washington Irving High School. Following that date they will tour the south and middle west with a company of six men and six women dancers.

•

BILL MATONS, billed as The Calypso Kid with his group of Calypso Dancers featuring Dolores and Ailes Gilmour, are appearing nightly at the Village Vanguard.

•

TAC'S SUMMER Dance Cabaret presented the third of its popular gay and satirical

(*Continued on page* 31)

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LOOK TO THE FUTURE

(*Continued from page* 12)

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The admonition, "Be strong and of a good courage," applies especially to the intelligent, conscientious teacher—we need to be strong if we are to withstand the temptation to please those mothers who exploit their children for their own vanity and in some cases for their own material benefit. Do not worry about losing pupils . . . you will actually gain pupils and a better, more intelligent following by doing the right thing—and thus helping to keep our profession on a higher plane.

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FOOT-NOTES

(*Continued from page 29*)

programs August 31 in the Theresa Kaufman Auditorium of the YMHA. Hiram Sherman acted as Master of Ceremonies, presenting such well known dancers as Agnes De Mille, Ruthanna Boris, Lotte Goslar, Anita Alvarez and Jerry Robyns, Sybil Shearer, Meta Krahn and Otto Ulbricht, Dolores and Eugene Loring.

•

LOU WILLS reports: Lucy Green, an eccentric dancer, is returning from a visit to Cincinnati to work night spots in and around New York . . . Lois Leeds, acrobat, is appearing in Trenton, N. J. . . . Vivian Newell is filling an engagement at Atlantic City's Steel Pier . . . The Three Willettes have signed with the Henry B. Markus unit . . . Norma Gallo is back after filling engagements in the west including the St. Louis Municipal Opera.

CALIFORNIA

by DORATHI BOCK PIERRE

SEVEN STUDENTS of the Maurice Kosloff studios have recently been cast in *Conquering Heroes,* technicolor picture made by Imperial Productions. *Romance of Dancing* was recently released by this same company.

•

THE FOUR HOT SHOTS are added to the Earl Carroll show, specializing in precision dancing numbers.

•

BETSEY (ECCLESTON) MORAN, formerly with the Adolph Bolm Ballet, is dancing in Wyoming this summer.

•

A NEW DANCE form has made its appearance in Hollywood, called *Cantomime,* a blending of dance and song developed by Louise Le Gai. Margot Koche is solo danseuse of the group. A recent performance presented *The King's Jester,* a scene from the life of Henry VIII. Mlle. Le Gai took the part of the Jester, and Alfred Frantz the role of the King.

•

ANNA SOKOLOW has made a tremendous success in Mexico, and so has Waldeen. Both of these modern American dancers have been retained in Mexico City to teach at the National School.

•

LELA MOORE is dancing two novelty dance numbers in the Carroll Revue.

DOROTHY JARNAC and David Tihmar went on their second annual summer tour of western colleges this summer, dancing at the University of Oregon and the University of Washington, the West and East Washington Normal Schools, as well as the Normal Schools at Vancouver and Victoria. They have found that a summer tour is of great interest and very profitable as well. They also appeared with the Albertina Rasch Ballet in Hollywood Bowl August 22.

•

MAE MURRAY is in Hollywood rehearsing a dancing act with three partners. She expects to tour with the act, opening in San Francisco this fall.

•

VIRGINIA STEWART is the California Field Secretary of Junior Programs, Inc., and she announces that Edwin Strawbridge and his Ballet Intime will appear here in November in a program which will include his *Midsummer Night's Dream, Pinocchio* and *The Princess and the Swineherd.*

•

THE DANCERS FEDERATION have made arrangements to cooperate with Mr. Roland J. McKinney in giving a series of Sunday Dance Concerts in the Los Angeles Museum during the month of December. There will be five programs, the first to be given by Paquerette Pathe; and there will be exhibits throughout the month which will stress dance in its relationship to the arts. A collection of the Barbara Morgan dance photographs will also be shown at this time. The committee making arrangements with Mr. McKinney consists of Wanda Grazer, Florence Gordon and Letitia Innis. On July 31, the Dancers Federation held an open meeting to discuss the formation of a California Ballet Company to be sponsored by the Federation. The meeting drew a large and representative group of dancers, and opened with a showing of *Spring Night,* a motion picture made several years ago by Tatiana Tuttle, with David Lichine and Nana Gollner dancing.

Following the showing of the picture Mrs. Isabel Morse Jones, music critic of the Los Angeles Times, spoke on the need of a permanent ballet company and gave suggestions and ideas as to its founding.

After she spoke the floor was thrown open to discussion, and the consensus of opinion seemed to favor the immediate adoption of a plan to set the ballet in motion. The executive council of the Federation are now making plans for setting up a ballet organization, and they will be presented at a later time. Cards were given out to those who signified an interest in joining the group, and there were many who so signified.

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DORATHI BOCK PIERRE, western representative of THE AMERICAN DANCER, has had radio interviews with Catherine Littlefield and Aida Broadbent, who appeared in Hollywood Bowl.

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LESTER HORTON Dance Group gave two lecture-demonstrations of technique in their studio July 28 and 29. They proved of such interest and attracted such large audiences that the same demonstration was repeated August 7 and 8.

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(*Continued from page* 10)

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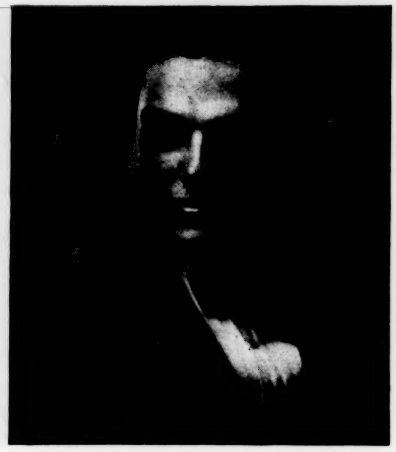

LEO T. KEHL
newly elected president of the C.N.A.D.M.

26th Annual Convention of C. N. A. D. M.

THE 26th Annual Normal School and Convention of the Chicago National Association of Dancing Masters held at the Congress Hotel from August 7th through the 26th was one of the most successful in the history of the organization. The Normal School proved itself an outstanding workshop for teachers who came from all over the United States. The faculty for the first week consisted of Gretchen B. Schmaal, Leo Kehl, Maxene Mollenhour, Louise Ege, J. Allan MacKenzie, Marcella Gillespie, Helen Sullivan, Grace Bowman Jenkins, Hal Christian and Clement O. Browne. The second week included Elliott Vincent, Elmer Wheatley, Adolph Blome, Dorothy Donelson, Jose Castro, Dorothy Bonner, Jimmy Sutton, Bobby Rivers, Ivan Fehnova, Myrtle D. Pettingale, Adolph Franksen, and Phil Osterhouse.

Dorothy Donelson, heading the reception committee in addition to her masterly work on the faculty during Normal School and Convention, arranged parties nightly to the leading night club spots in Chicago for the benefit of visiting teachers.

Convention week brought in a registration of three hundred and twenty members to study under a faculty which included Dorothie Littlefield, Johnny Mattison, Elliott Vincent, Alberto Galo, Dorothy Donelson, Hal Christian, Donald Sawyer, Elmer Wheatley, Louis Stockman, Adolph Blome, Whitford Price, Grace Bowman Jenkins, and J. Allan MacKenzie.

Everyone dressed a lot and assumed their most charming and dignified manner for the leading social event of the week, the President's Ball. Pearl Allen, beloved president for the past two years, saw to it that friendliness and enjoyment won over the evening. Other enjoyable events were Volunteer Night under the direction of Louis Stockman, who presented the latest ballroom novelties and get-together ideas, and Collegiate Night under the direction of Louise Ege, who presented the last word in swing and jitter novelties. Thursday night was the Annual Banquet and Grand Ball conducted with much pomp and glamour. August 25 was the installation of new officers followed by THE AMERICAN DANCER program.

New officers for the year are as follows: President, Leo T. Kehl; first vice-president, J. Allan MacKenzie; second vice-president, Jessie Charleston; third vice-president, Claudia Druschke; secretary, Wm. J. Ashton; treasurer, Robert Campbell; sergeant-at-arms, Hal Christian; principal, Gladys Benedict; director of work, Elsie Stigler; board of directors: Louise Ege, Edna Christensen, Pearl Allen, Andrew Quaid and Bobby Rivers. Phil Osterhouse had competed with Leo Kehl for the presidency but Mr. Kehl won by an overwhelming majority.

THE AMERICAN DANCER program consisted of the following dancers: Demar and Denise from the Bismarck Hotel, performing through the courtesy of Alberto Galo, as also did Garron and Bennett, formerly appearing at the Drake Hotel and a week at the Chicago Theatre. Johnny Mattison gave some of his most intriguing Rifts and Slides and his young daughter Ethelyn performed a Dig routine. Mr. Mattison secured for the program Jimmy Byrnes, who was currently appearing at the Blackhawk.

Ruth Pryor, through the courtesy of Louis Stockman, danced a waltz and polka from the ballet Coppelia. Betty Mae Harris did a medley of authentic hulas, having recently spent four months in Honolulu. Pupils of Josie Corbera and Elliott Vincent appeared as follows: Toe Truckin' by Shirley MacGumpert, Adagio by June and Ward Guillot, Dinah (tap) by Alsia Louise Corbera, and Night and Day (acrobatic) by Lydia LeBlanc. Billy Moyer of Chicago presented in a swing novelty tap a star pupil, Ada Lyn, who recently came back from Hollywood where she appeared with Shirley Temple in *Sunnybrook Farm*. Bruce R. Bruce presented his professional acrobatic line of girls and several outstanding acrobatic, ballet and novelty dancers. Berenice Holmes presented three of her ballet students. Eddie Hanf of Toledo did Tiger Rag. Elmer Wheatley performed a tap and modernistic number. Gladys Forester danced a tap number to *Wm. Tell Overture*. Mickey Harrover of the Edler Studio performed an acrobatic novelty. Dorothy Donelson presented Tommy Wicker in a Baton Tap and Kathryn Gordon in an Oriental Skirt Dance. Helen Schrader presented Frances Dodd in a Latin Medley. Hal Christian of Chicago did Sunset Serenade. Jessie Charleston's pupil, Ethel Suzama, performed a novelty, and Billy Van of Chicago did a Riff Dance.

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